



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

REVIEWS

The Music of Spain, by Carl Van Vechten. New York, Alfred A. Knopf, 1918. 223 pages.

Mr. Carl Van Vechten's book, "The Music of Spain," contains three articles—"Spain and Music," "The Land of Joy," and "From George Borrow to Mary Garden." To these are added copious notes, an alphabetical index, and a few portraits of composers and interpreters. It is a well-written book that might prove useful to all foreigners who take an interest in things Spanish—teachers and scholars as well as artists. Music, especially in its forms of folk song and dance and of middle class *zarzuela*, is so essential a part of Spanish life that no one can understand that life who has not heard Spanish music, or, I might add, who does not sing it, or at least hum it to himself, as people constantly do in Spain.

The book is not complete, nor free from mistakes, nor are most of the data or the impressions in it gathered at first hand; but it is the first attempt in English at a general survey of the field. It is a popular exposition of the subject, and pedants may call it merely journalistic, but any one whose intellectual diet has not been limited to Gröber's *Grundriss* will find that there is method in that madness, that facts are really organized in their presentation, and that, as a last resource, the alphabetical index proves useful.

Mr. Van Vechten's first essay is the only one of the three that the book contains that has a general character. It was written in 1916 and is now reprinted with few changes in the text, but its evidently incomplete information has been supplemented by a series of notes which are two thirds as long as the text of the article.

His epigraph or caption, the famous anti-Wagnerian dictum of Nietzsche, "Il faut méditerraniser la musique," is very apposite. During the last twenty-five years, both unconsciously and from purpose, the musical world has returned to the Mediterranean in search of norm as well as inspiration. The norm has been sought in the study of the musical classics of the Latin countries, the splendid tradition which extends from Victoria and Palestrina to Rameau. The inspiration has been sought in the folk song and dance; also, of course, in the individual invention. It is true that the Mediterranean has not enjoyed absolute domination; the musical curiosity of our day has delved into many places, and we have felt the lure of all forms of novelty and exoticism, and especially of Slavic art. Russian music is not merely "exotic," but a part of its charm undoubtedly lies in exoticism; in what, for want of a better name, may be vaguely called the Oriental suggestion. The two leading "schools" of music at the present moment, the French and the Russian, represent that curious division of our artistic allegiance.

Spain's modern music begins now to attain a measure of foreign vogue, mostly due to France, in the first place, and to the United States, in the second. It enjoys the peculiar, and perhaps fortunate, position of being at

the same time "Mediterranean" and "Oriental." Its serious types (religious, dramatic, symphonic) have been mostly Mediterranean, the only important northern influences being the Flemish in the religious works of the Sixteenth Century and the German in the instrumental productions of the Nineteenth. The "popular" types are generally supposed to be non-European; but a study of their forms sometimes shows their melodic patterns to be directly connected with Italian, perhaps also with French types. The *zarzuela* is a bridge between the high and the popular types, and often a mixture of both.

In the first part of his first essay, Mr. Van Vechten gives us a rapid survey of the recent events which show that the United States (or, more especially New York) begins to pay attention to Spanish music, and a brief enumeration, which does not aim at exhaustiveness, of European compositions dealing with Spain, with or without the use of Spanish tunes.

The second part is a very short résumé of the history of the classical centuries (Sixteenth to Eighteenth); the third, an extensive account of dance forms; the fourth, a short account of the song; the fifth, a history of the *zarzuela*; the sixth, a series of biographical sketches of the leading composers of the Nineteenth and Twentieth Centuries. The notes at the end, already mentioned, fill many gaps.

Among the merits of the article I shall mention the following: the judgments passed upon the works of Chabrier, Rimski-Korsakov, Ravel, Zandonai, and Laparra; the definition of the rôle of the classical composers of Spain;¹ the delightful descriptions quoted from Chabrier's letters; the appreciation of the piano music of Albéniz and Granados.

The article on "The Land of Joy" is a vivid description in which enthusiasm blends with a fine discernment of artistic values and technical abilities—the most enjoyable part of the book, if not the most "instructive."

The history of "Carmen" (from "George Borrow to Mary Garden") contains interesting facts about the origin of the story and the first productions of the opera, a very enthusiastic opinion on Bizet's work (concurring with Nietzsche's perhaps exaggerated but admirably reasoned eulogy), and a history of the most important interpretations of the title rôle.

I have left for the end a number of additions, corrections, or differences of opinion. But no more than Mr. Van Vechten do I aspire to completeness.

There is a general shortcoming in the book—the author shows insufficient knowledge, not of the data concerning Spanish music, but of the majority of the Spanish works he mentions. This is pardonable as regards Spanish symphonic or chamber music, or even Spanish operas, because the production of them is not very large and the performances are not frequent, even in

¹ "The Spanish composers had their full share in the process of crystallizing music into forms of permanent beauty during the Sixteenth and Seventeenth Centuries. . . . Their greatest achievement was the foundation of the school of which Palestrina was the crown. . . . Victoria is the greatest figure in Spanish music, and, next to Palestrina, the greatest figure of Sixteenth Century music."

Spain. But the zarzuelas, both old and new, are performed every day in any fairly large city where Spanish is spoken. Even in New York during the past few years many zarzuelas have been performed, and these performances have led to the recent and repeated attempts, which are still going on and may succeed in the end, to establish a regular Spanish playhouse in New York for opera, zarzuela and perhaps drama.¹ In California, especially in San Francisco, Spanish performances are frequent.

P. 15. It is interesting to add now to Mme. Pavlova's Spanish attempts, her ballet entitled "Fantasia Mexicana," recently produced by her company in Mexico City. The theme of the "Fantasia" is a decorative pattern taken from a work of Mexican ceramics, a cup preserved in the National Museum of Mexico. Mexican costumes and dances (such as the *jarabe tapatio*) were, of course, introduced in the ballet, which was the work of Jaime Martínez del Río, Adolfo Best (painter) and Castro Padilla (musician). It may be said, in passing, that Mexico City is a very musical community. Opera has been known there for a century or more, both as an imported amusement (mostly in French and Italian, although there has been a *German* season in *English* by Emma Juch's company, and some of Wagner's dramas always draw crowds, in whatever language they may be sung), and as a phase of national composition (see Don Luis Castillo Ledón's *Los mexicanos autores de óperas*, Mexico, 1910). There is a good symphony orchestra, organized some thirty years ago, and at times there have been two. The permanent one, which is constituted mainly by teachers of the National Conservatory, devoted a special season to Beethoven's nine symphonies in 1910. Debussy, Charpentier, Richard Strauss, Rimski-Korsakov were already familiar names in its programs ten years ago. Chamber music enjoys a surprising vogue. Vocal, piano, violin, and 'cello concerts are frequent, both by native performers and by foreigners such as Paderewski, Hofman, Kreisler, Casals. There is also an interesting output of original work in symphonic, chamber and more especially piano and vocal music. In less ambitious forms of composition, such as songs, dances, and zarzuelas, the activity is much greater. Some of these half-popular works are known abroad, especially the world famous waltz of Juventino Rosas, *Sobre las olas*. The folk song and dance is interesting (there are many transcriptions and imitations of it by M. M. Ponce, a composer of merit), but it does not approach, even by far, the wealth of Spain, either in variety or in character. Good information concerning Mexican musical life may be obtained from Señorita Alba Herrera y Ogazón's book *El arte musical en México* (Mexico, 1916).

P. 18. It might be made clear that the interest in Spanish painting here (or anywhere else, for that matter) is much more than a vogue. An extensive study might be made of the influence of Spanish (old and new) upon American art. Whistler, Sargent, and Chase testify to it.

P. 27. It should be remembered that Iradier is generally credited with the

¹ I understand that Mr. Van Vechten has now written an extensive article, which will appear in one of his books, on the Spanish operas and zarzuelas performed this year in New York.

authorship of the widely known habanera *La Paloma*. Whether the tune is his, or only the arrangement, I do not know. He is said to have composed it in Cuba or Mexico.

Pages 30 to 33. To Mr. Van Vechten's scattered bibliography of Spanish music should be added the *Siete canciones de amor*, of Martin Codax of the Twelfth Century; the *Cancioneros* of Barbieri and Sablonara, the contents of which represent secular music from the Fifteenth Century to the Seventeenth Century; and the investigations of Turina, Villar, Collet, Villalba, Nin, and Mitjana; also "The Oxford History of Music."

Pages 40 and 41. Miguel Llobet, whose art is admirably described by Mr. Van Vechten, is not the only "artistic" guitar player of Spain. There are a few others. They represent a new movement.

P. 59. One of the best chapters of Troy and Margaret Kinney's book, "The Dance," is on Spanish dancing.

P. 60. "Melodic interest . . . seldom inherent in the folk-songs of Spain." I disagree. It may be a matter of opinion, but I think a careful analysis would yield results. The melodic structure of many Spanish songs is not very "popular": it was originally "classical," in a sense—that is to say, similar or related to the types which have become classical in the hands of the Italian and French composers. Of course, being sung by the Spanish people, the tunes have caught rhythmical syncopations and dislocations; but many preserve a rich melody, as is the case with the Aragonese and Asturian songs—for instance, "Dicen que está llorando la molinera," sung by La Goya. Some Andalusian tunes seem to me related to the Neapolitan song, which, in turn, is related to Italian opera. M. M. Pence, in a lecture delivered in Mexico City in 1913, pointed to the Italian origins of a part of the Spanish as well as the Mexican popular music since the Eighteenth Century. The dances sometimes have less defined melody than the songs, but the melodic value of some of them can be proved when one considers that Bizet's habanera in "Carmen" and Saint-Saëns' "Jota" are mere transcriptions.

P. 70. I do not know what the artistic level of musical services in Spanish churches was in the Reverend Lafontaine's time. But I know it to be high in some Spanish-speaking countries. During my own childhood in the city of Santo Domingo (one of the most purely Spanish, as well as the oldest, on the continent), I heard very good music in churches, some of which lingered in my memory long enough to allow me to recognize instantly, in later years, certain airs in Bach's "Magnificat" and in Glück's "Iphigenia in Tauris." Italian and Spanish music of the great centuries was also performed.

P. 77. Out of the vast repertoire of Fernández Caballero (who died in 1906), I would also mention another of his "género chico" works, the delightful "Viejecita." Let it be said, by the way, that the term "género chico" has a very restricted meaning; it is only a zarzuela in one act (although it may have several tableaux), never a mere play, and it is only applied to works written during the last thirty years (or forty, at the most), but not, for instance, to musical plays written in the Eighteenth Century. It is rather comical, indeed, to find Benavente's "Intereses creados" referred to as a work

of "género chico." I am glad to say that it is not Mr. Van Vechten who is guilty of the error.

P. 120. The dislike of the Spaniards for the French interpretation of Spain seems to be gradually disappearing, and this is due in part to the efforts of modern writers like Azorín, who have pointed out the fine quality of Gautier's and Mérimée's vision. Carmen seems to be a national figure now, in spite of the old complaints, and one of the most popular songs of recent times is entitled "La nieta de Carmen." It begins:

"Tengo el corazón gitano,
tengo el alma trianera,
y llevo en mis venas sangre
de Carmen la cigarrera.

P. 156. To the names of Tórtola Valencia, Pastora Imperio, Amalia Molina, La Goya and Raquel Meller should be added those of La Argentinita (not to be confused with La Argentina), Amalia Isaura, and Nati la bilbainita. Some of them—especially La Goya—are fine interpreters of the Eighteenth Century tonadilla. Amalia Isaura goes farther and interprets Seventeenth Century songs, with words by such poets as Quevedo and Trillo y Figueroa.

P. 193. The name of Pedro García Morales, poet and musician, should be added to the list of leading composers of to-day. Incidentally, let it be said that the Parisian composer, Reynaldo Hahn, is a Venezuelan, his mother having been a celebrated society belle of Caracas. Teresa Carreño was also a Venezuelan.

PEDRO HENRÍQUEZ UREÑA

UNIVERSITY OF MINNESOTA

Primeras Lecciones de Español, by Carolina Marcial Dorado. See HISPANIA, II, 3, 160-161.

"Primeras Lecciones de Español," as seen through the eyes of experience in its daily use with eleven hundred first-year students of Spanish, is a book somewhat different from the one that Miss Ruth Henry describes in the May number of HISPANIA.

Our students come for the most part from the Lower East Side of New York City. They have not, to be sure, a background of culture and previous linguistic attainment upon which to build. At the same time, they have acquired through the school of hard living conditions a rather more mature attitude of mind than is common among more favored children of their years. The average age is thirteen. Our teachers are united in the opinion that "Primeras Lecciones" has revolutionized our first-year work and that its continued use in our school will be a great advantage to the department as a whole, a benefit to teachers and pupils.